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low in Medieval and Renaissance Archeology, School of Classical Studies, Rome, is lecturer. The course extends over a period of four weeks in Venice, with day excursions to Padua and Castelfranco; Verona, one day; Milan, three days. In establishing this first outpost in Europe a new department in university work is instituted and a significant enlargement of the American educational field made. The method of study is along the lines laid down by Morelli and practiced by Berensen and other serious students of the history of painting. The instruction consists of lectures (one hour a day) and research in museums and churches, under the personal guidance of the instructor. Bernhard Berensen's "Venetian Painters of the Renaissance" is used as a textbook. In order to supplement the study of the originals the University of Pennsylvania transported to Venice its large collection of photographs and books and also subscribed to Vieusseux's Library of Florence.

**CITY PLANNING  
CONFERENCE** The three most striking features of the National Conference on City Planning, which was held in Philadelphia in May, were the large attendance, the extraordinary exhibition, and the breadth of outlook which characterized the discussions. The attendance was about three times that at the second conference, which was held a year ago in Rochester, and at the Rochester Conference the attendance had been about three times that at the first conference, held in Washington two years ago. A subject which brings together at a third annual conference—unbacked by any definite organization—three hundred representatives from all parts of the United States is evidently one which expresses in some way the spirit of the times. The exhibition, which was hung in the corridors of the Philadelphia City Hall, occupied something like a mile of space, and was exceptionally comprehensive. No other such opportunity has been given to see the city planning work which has been done in America, and in foreign exhibits the collection was by no means weak. On the

whole, it compared very favorably with the exhibitions in Berlin and London last year. The breadth of outlook which characterized the discussions was a natural result of the large attendance and of the wide area represented by the delegates. There were a number from the Pacific Coast, several from the Rocky Mountain district, many from the Middle West, many from the East, a large delegation from Canadian cities, and several of much prominence from England. There were, of course, other features of the conference which will remain in pleasant memory—the generally high character of the formal papers which were presented, the valuable round table discussions at the luncheon hour, and the varied and delightful social engagements, these ending with a banquet attended by four or five hundred persons, at which the Secretary of the Interior was toastmaster. But the three special features named are those which gave to the Third National Conference the character that makes it stand out as the success which it was.

**THE L'ENFANT  
MEMORIAL AT  
ARLINGTON**

Republics are proverbially ungrateful. Maj. Pcter Charles L'Enfant, the French engineer who made the plan for the city of Washington with such amazing foresight and wisdom, died in abject poverty and was buried by his friends on the Digges farm a short distance outside of the city for which he had done so much.

In 1908 Congress appropriated \$1,000 for the removal of his body from this obscure resting place to some spot to be selected by the District Commissioners, and for the erection of a suitable memorial. With the consent of the War Department the reinterment was made at Arlington, with military honors, on April 28, 1909.

Only \$900 were available for the memorial, but the Society of Beaux-Arts Architects offered to gratuitously furnish a design and for this purpose instituted a competition. The winning design was by Mr. W. W. Bosworth and is of the old colonial type, two slabs of stone—one upheld above the other by short simple balus-

ters. On the flat surface in the center of the lower slab, between the balusters, a military sword of that period is carved in bold relief with a wreath of laurel entwined around the hilt. On the top of the upper stone is a reproduction of the map of Washington as originally planned by Major L'Enfant, with a brief commemorative inscription.

This memorial was unveiled with appropriate ceremonies on the afternoon of May 23d, at which time the President of the United States, the Ambassador from France, M. Jusserand, and Senator Root spoke in eulogy of Major L'Enfant, paying tribute to his genius and to the service he had rendered to the nation.

The grave and memorial have been given a commanding position on the brow of the hill in front of the Arlington house overlooking the city of Washington.

The ceremony of unveiling was arranged and carried out through the efforts and under the auspices of the Washington Chapter of the American Institute of Architects, the Washington Board of Trade and Chamber of Commerce, the Columbia Historic Society, the Washington Society of the Fine Arts, the Daughters of the American Revolution, the Washington Society of Engineers, the Society of the Cincinnati, State of Virginia.

#### ART IN DENVER

On the morning of June 24th the Pioneer's Monument, by Frederick MacMonnies, was unveiled with appropriate ceremony. Addresses were delivered by Governor Shafroth, Mr. Henry Read and representatives of the Pioneer Society, the Sons of Colorado, and the Grand Army of the Republic. The memorial, which is in reality a monumental fountain, consists of a spirited equestrian statue of Kit Carson mounted on a high pedestal at the base of which are figures in bronze further typifying the sentiment of the western movement and the splendid courage of the pioneers who opened up the great West and established not only the State of Colorado, but the City of Denver. These figures typify the prospector, the hunter, and the pioneer mother

and child, and ornament the great basins which form the reservoirs of the fountain. The site is included in the Civic Center scheme, the fulfillment of which is now assured, and the monument itself has not only dignity but decorative quality.

#### FRENCH MEMORIAL, ANNAPOLIS

A memorial to the soldiers and seamen of France who lost their lives during the Revolutionary war has been erected at Annapolis, Maryland, by the Sons of the Revolution. It is a bronze panel about 8 feet by 4 feet in dimensions, set in an upright shaft of pink granite 13 feet high, and is erected on the campus of St. John's College overlooking College Creek, where the Maryland forces of the Continental Army and the French allies were camped in September, 1781, en route to Yorktown.

The panel shows in high relief an emblematic female figure, holding a branch of laurel and leaning upon an upright shield. Back of her in lower relief is represented a body of marching soldiers, while in the distance masts of vessels are to be discerned. The background and the accessories are modeled quite low with unimportant details rigidly suppressed, the intent having been to center attention on the figure of the woman, which is noble and truly sculptural. The modeling is firm and delicate, the pose natural and the handling of the drapery, which falls in straight and rather severe folds to the feet, shows the refinement and simplicity which characterizes the conception and execution of the entire work.

The sculptor of this memorial is Joseph Maxwell Miller, who was born in Baltimore about thirty-four years ago. He studied first at the Maryland Institute and then at the Rinehart School, where he won the Paris Scholarship in 1900, after which four years were spent in Paris at Julien's and in studying with Raoul Verlet. For his "Ishmael" he was given honorable mention in the Salon of 1902 and the silver medal at the St. Louis Exposition two years later. His "Orpheus and Eurydice" were shown in the